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Reviewing Stand

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What Is America Reading?

A radio discussion over WGN and the Mutual Broadcasting System

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The Man with the Golden Arm

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What Is America Reading?

MR. MCBURNEY: In cooperation with the American Library Association, we present Nelson Algren, author of *The Neon Wilderness*,¹ *Never Come Morning*,² and *The Man with the Golden Arm*,³ Harrison Hayford, Assistant Professor of English at Northwestern University; Margaret Scoggin, Young People's Specialist in the New York Public Library and Instructor in Library Science at St. John's University; and Forest Spaulding, Literary Commentator and Librarian of the Des Moines Public Library.

What is America reading? Will you give us your answer to that question, Harrison Hayford?

MR. HAYFORD: America is reading words, words, words as Hamlet said. We are reading all kinds of things that are written in words—car cards, match book covers, telephone books, newspapers, magazines, *whodunits*, "how-to-do-its," novels, frivolous and serious, and non-fiction of various kinds. I suppose by America, we mean different kinds of people reading different things in print for different purposes, and that is a good thing. But I suppose what we want to discuss today is what we ordinarily think of as books, that is, novels and serious non-fiction.

'Improvement in Taste'

MR. MCBURNEY: May we hear from you, Nelson Algren?

MR. ALGREN: When I was asked that same question over this same network a year ago I answered very firmly the

question, what is America reading—"nothing but hokum"; but since that interval I have added a bit of driftwood to last year's tide. I now feel editorially obliged to reply that things must be a bit better in 1949.

MR. MCBURNEY: That is most encouraging, Mr. Algren. Do you go along with that optimism, Mr. Spaulding?

'Whodunits Popular'

MR. SPAULDING: I think I can. While I would answer the question the way Mr. Hayford answered it, if he hadn't done it before me, I will be a little more specific in saying that America is reading the *whodunits* of Erle Stanley Gardner, and the book *How to Win at Canasta*⁴ by Oswald Jacoby, and I believe those are the two most popular writers in America today, much as I regret to tell that to Mr. Algren.

MR. MCBURNEY: How do you feel about that, Miss Scoggin? What are your teen-agers reading, your bobby soxers?

MISS SCOGGIN: I feel very encouraged because apparently they are reading better than Mr. Spaulding's group. They are reading everything they can lay their hands on. If you think of the younger group, 12 to 14, they are reading books that you probably don't know anything about—sports stories, girls' stories and science fiction books; and for the older group, they are reading everything that is well read and not so well read that their betters read, and I should say more critically.

MR. MCBURNEY: What kinds of books are we reading? We will cut out the match books for the time being, Mr.

1. ALGREN, NELSON. *The Neon Wilderness*. New York, Doubleday, 1947.

2. ALGREN, NELSON. *Never Come Morning*. New York, Harper, 1942.

3. ALGREN, NELSON. *The Man with the Golden Arm*. New York, Doubleday, 1949.

4. JACOBY, OSWALD. *How to Win at Canasta*. New York, Doubleday, 1949.

Hayford. Are we reading fiction, history, picture books, escape literature? What kind of things are we reading, Algren?

MR. ALGREN: Well, I think that we can't divide what people are reading very sharply any more as we used to be able to do with fiction and non-fiction, escape literature and historical romance, and all that. In the past year these types were indistinct—they overlap, such as books that deal, for instance, in juvenile delinquency but are fictionized. So you don't know whether you are reading a case worker's study or a fiction book. I am thinking of a little book called *Duke*⁵ by Hal Ellson, or a fictionized autobiography such as *The Big Cage*,⁶ by Robert Lowry.

MR. HAYFORD: That is true in the outstanding novels of the year, because you will notice that many of them are carried as much by the background, or what was conventionally called the setting, as they are by interesting characters.

'How-To-Do-It Books'

MR. SPAULDING: It seems to me that 1949 has seen one change in reading. We used to read more of the neurotic books and I think we are getting away from what I might call "neurotica." This type of thing isn't as much in evidence. Perhaps we are switching to the exotic and to some extent to the erotic books.

And then we've got an interesting group of books. I call them "how-to-do-it" books, how to do everything. *How to Win Friends and Influence People*⁷ is the best example of it, and American people are certainly reading that. They are reading books, *How to Get Tough with Yourself*,⁸ how to make a stamp collection, how

to cook a dinner with only three string beans, and books of that type.

MR. MCBURNEY: What kinds of subjects predominate in the books we are reading? You seem to have some difficulty in typing the books, but what are people interested in—in the war—in the political, social, and economic issues? Or do you go along with Mr. Spaulding here, when he says they are interested in "how-to-do-it" books?

MR. ALGREN: I can't answer that directly, but on my way down this morning on the street car, I saw one of Miss Scoggin's bobby soxers reading the Old Testament and it worried me. I mean, I don't know how to make that out. Is that a contradiction?

Teen-Agers Reading

MISS SCOGGIN: Not at all. It proves what I said. The teen-agers are reading everything they can lay their hands on.

MR. SPAULDING: I am wondering about Miss Scoggin's remarks that the teen-agers are the great readers. What percentage of the teen-agers are reading? You don't mean all the teen-agers?

MISS SCOGGIN: I mean that all the teen-agers certainly do get exposed to reading, and perhaps more than the adults. I think they read more, by and large, than the adults do. I have no statistics on that except the statistics which prove that among library users it was the teen-age group that read most.

MR. ALGREN: I am all for the teen-agers. I think they are doing a great job in every line, but I am a little surprised to hear you say they are the great readers.

MR. HAYFORD: If we look over the list of best sellers you will find there is less interest in the war than during the year before; that religious books are still continuing to hold great interest and that books dealing perhaps with more immediate personal issues are coming to the fore.

5. ELLSON, HAL. *Duke*. New York, Scribner, 1949.

6. LOWRY, ROBERT. *The Big Cage*. New York, Doubleday, 1949.

7. CARNEGIE, DALE. *How to Win Friends and Influence People*. New York, Simon and Schuster, 1937.

8. FREDERICK, J. G. *How to Get Tough with Yourself*. New York, Business Bureau, 1949.

MR. MCBURNEY: Interestingly enough, that has been our experience on this *Reviewing Stand* program. Our listeners, I think, quite clearly evidence an interest in these more personal, religious, psychiatric questions. I think there has been a shift away from an interest in political, economic and social issues since the war.

Religious Books

MR. SPAULDING: The thing that interests me about these new religious books is that we are getting away from dogmas and we are getting new views. We are finding a book about Jesus by a Jew, and the writers are not the old line writers of religious books, such as E. Stanley Jones, for instance.

MR. ALGREN: I wonder if there is any tie-up between the tremendous upsurge in the pseudo-scientific works and in the blue-sky religious reading matter. I mean, is it a preoccupation with the same thing?

MISS SCOGGIN: I am not sure that I want to answer that question, but before we go on, may I say that perhaps this interest in this kind of religious book is very good. It may mean that people realize more than they did that they have an individual responsibility. The world is overwhelming and too big, and this scientific fiction perhaps is just an attempt of the ordinary man to find something that will help him understand what he can't understand very well in science.

MR. MCBURNEY: What do you mean by scientific fiction?

MR. SPAULDING: We've got a brand new—no, it isn't really new, because we had it for years with H. G. Wells; but now we have superman in the comics, and we have similar things in our books. All of our libraries are recognizing that the people who used to read only westerns or only mysteries, *whodunits*, are now reading the so-called scientific fiction, some of which is pretty good but most of which is really pretty bad.

MR. HAYFORD: You think then it is unfair to link religious and escape literature, scientific novels, as we seem to be doing?

MR. ALGREN: I brought that up because I was trying to make something of a link between this scientific fiction and such books as *Peace of Mind*⁹ and *Peace of Soul*.¹⁰ I wonder if it isn't the same sort of striving, if they don't bring the same sort of hope to older people as superman does to younger people.

MISS SCOGGIN: Well, I am not sure they bring the same sort of hope to older people as superman does to younger people, but I can tell you one thing—after reading those scientific fiction stories you almost need a book called "Peace of Mind" or "Peace of Soul."

MR. SPAULDING: Like the aspirin after the headache.

'Good Books'

MR. MCBURNEY: Are we reading good books? You talked about Canasta fans. I don't mean to suggest that Canasta books aren't good, but are we reading good books?

MR. SPAULDING: I think we are reading good books, and I think if we look around we will find more good books year by year than we used to have. I like the output of books for 1949 in spite of the fact that many of the critics have said we have nothing exceptional, but we don't have too much that is awfully bad.

MR. MCBURNEY: Do you people share that view?

MR. ALGREN: It does seem as though we ought to have more good books, because we have more people and therefore more writers and the writers are writing more all the time. On a percentage basis, we might expect more good books, just as we have more bad ones.

MR. MCBURNEY: What is a good book?

9. LIEBMAN, J. L. *Peace of Mind*. New York, Simon & Schuster, 1948.

10. See page 11.

MR. SPAULDING: *The Man with the Golden Arm*, if I may compliment an author who is present. It is a good book because it takes a person out of his own life and makes him think about the other fellow. I think it has tremendous social significance when people experience vicarious thrills through reading, and in other cases discover how the other man lives.

MISS SCOGGIN: You think that a book like that could bring back that man to his own environment with a determination to do something, or would he just be passive?

Social Significance

MR. SPAULDING: Not necessarily. I don't think every book has to ask the reader to do something for society. I think a book has merely to please and entertain and leave a thought in the mind of the reader.

MR. HAYFORD: In other words, books don't have to be a medium of propaganda, but I think in the long run we would wish them to have some effect in making the reader a different kind of person.

MR. SPAULDING: I think reading *The Man with The Golden Arm* should make everybody in Chicago want to make living conditions along Division Street a little better.

MR. HAYFORD: But they don't need to take the next street car.

MR. SPAULDING: That is right.

MR. MCBURNEY: What are your nominations for some of the good books of the year, Algren?

MR. ALGREN: My idea of a good book is almost any book that would make the reader be a little less smug. I think a book that can touch a reader's smugness about anything is a good book, regardless of whether it is well written or not. I've got several nominations.

MR. MCBURNEY: Let's have them.

MR. ALGREN: Tom Lea's *Brave Bulls*,¹¹ which is a fine book; and Frank Reel's

report on *The Trial of General Yamashita*¹²; and then a little book that I just mentioned on juvenile delinquency, *Duke* by Hal Ellson; and a little book called *Sinners, Come Away*¹³ by Leon Wilson; and a book in which I have great confidence is *The Big Cage* by Robert Lowry. That is one of the best reports since Vardis Fisher's first book *In Tragic Life*.¹⁴

MR. MCBURNEY: May I say before you go on, Spaulding, that we will make it a point to list these titles in the printed transcript of the *Reviewing Stand* so our listeners may note them if they care to.

MR. SPAULDING: I was going to say that I go along with Algren's list, with the possible exception of *The Big Cage* which I wasn't as enthusiastic about. Take the book he mentioned, *The Yamashita Trial*, that is a marvelous book and a book that every American should read. I read in the galleys a book about the Scottsboro case, written by one of the Scottsboro boys, the other day. That is another book that people should read but I don't believe they are going to. Instead, under the influence of the book clubs and under the influence of the book promotion racket, they are reading *The Egyptian*.¹⁵ I don't think *The Egyptian* will do what Algren's list will.

'Neglected Books'

MR. HAYFORD: As a professor, I would like to put in a plug for academic books that don't get the attention they should. A good many solid books are written every year by laboring professors in the small hours of the morning after they have read their freshman themes. These books don't get the attention they should, but do a great deal to decrease human ignor-

12. REEL, (ADOLF) FRANK. *The Trial of General Yamashita*. University of Chicago Press, 1949.

13. WILSON, LEON. *Sinners Come Away*. Boston, Atlantic Monthly Press Bk., Little Brown, 1949.

14. FISHER, VARDIS. *In Tragic Life*. Caldwell, Idaho, Caxton Printers, 1932.

15. WALTARI, M. T. *The Egyptian*. New York, Putnam, 1949.

11. See page 11.

ance and will last on the library shelves much longer than many of the books that we see on the best seller lists.

MR. MCBURNEY: Any word of sympathy for Mr. Hayford around the table? I certainly agree with him.

MR. SPAULDING: I don't think I would want to read all those freshman themes.

MR. MCBURNEY: You have something, Miss Scoggin?

MISS SCOGGIN: I was going to speak up for the young people's books. As far as young people are concerned, one book that keeps going out again and again is the book by John Gunther, *Death Be Not Proud*.¹⁶

MR. SPAULDING: It is amazing because John Gunther as an "inside" writer is probably better known than anyone. He has written two books and is the only man who has two books on the list of notable books prepared by the Public Library Division of the American Library Association. *Behind the Curtain*¹⁷ has certainly sold better than the book about his son. That very fine introspection about his son is a rare piece of writing that you wouldn't expect from Gunther, and I am surprised that the younger people have taken it up.

'Poor Books'

MR. MCBURNEY: What are some of your nominations for the poor books of the year? We ought to get them in, too.

MR. ALGREN: I could think of 35 or 40 titles right off.

MR. MCBURNEY: Name two.

MR. ALGREN: I don't think it is necessary to name two because there was a classic stinker that outdistanced them all, James Farrell's *The Road Between*.¹⁸ It can be said of that book what was once said of a better book by a better critic, "In faith, thou has told

a long tale; the beginning I have forgotten; the middle I understand not; and the end hangeth not together." [Laughter]

MR. MCBURNEY: Any other nominations, or comments on Mr. Algren's list?

MR. HAYFORD: It might be mean to ask Mr. Algren if he is conscious that his subject matter may perhaps be confused in the public's mind with Mr. Farrell's. Are you aware of your elbowing each other?

MR. ALGREN: No. Perhaps my sensitivity is due to the fact that he handled something of the same sort of material, and being in the same business, as it were, on the same street, I hate to see him mangle his goods that way.

MR. SPAULDING: Jim Farrell has written some excellent books but has fallen into disrepute in your opinion because he has fallen into this book racket that I speak of. I am sure his publishers have pressed for a book in short order and that is why Farrell is not writing as he started out writing. There are a great many writers in the same position.

'Books with a Purpose'

MISS SCOGGIN: One thing I wanted to say a minute ago, when you judge a book you certainly do have to judge partly by the author's purpose and what he does with his book. Wouldn't you say that a good book has to have a purpose, and not just that of selling the book?

MR. ALGREN: Yes, it does, and that is what is difficult to find. In Mr. Farrell's later works, as Mr. Spaulding explains, it might be the publisher's fault in pressing writers to write a book every year. In this particular instance I think the publisher tried to hold him back.

MISS SCOGGIN: Of course, the author doesn't have to accept the publisher's pushing, does he?

MR. ALGREN: No, in this particular instance, I don't think so.

16. See page 11.

17. See page 11.

18. FARRELL, JAMES THOMAS. *The Road Between*. New York, Vanguard, 1949.

MR. HAYFORD: Did he fall or was he pushed?

MR. SPAULDING: We heard of the death of one writer this past year, but she is to be congratulated on having written the one book she had to write and she refrained from writing others. I refer to Margaret Mitchell. She never made the mistake of the second book and I shudder to think of what it might have been if she had done it.

MR. MCBURNEY: We are talking about the kinds of things we are reading. How much are we reading? Is it more or less than a year ago?

MISS SCOGGIN: If I can judge by statistics, if I may mention library statistics, I would say we are reading more than we were a year ago. Certainly, they are taking more books out of the library.

MR. MCBURNEY: Is that generally the case?

Reading More

MR. SPAULDING: I think so. More books were published last year than a year before. I go along with Miss Scoggin. We are definitely reading more, and I think we are reading a little better.

MR. ALGREN: If we aren't reading more books, it may be because of the amount of reading that goes over into the magazine field. I think that is a rather significant trend. For instance, I have been following with great interest the New York advertising for *Flair*. I was under the impression up until yesterday that it was a perfume, and yesterday I picked it up and saw it was a magazine. I got a good whiff, and my first guess at the scent wasn't far wrong.

MR. SPAULDING: Knowing the publisher of *Flair* who is Miss Cowles, I think she would be very much pleased that Mr. Algren was one of its first readers. I don't think it was aimed at you.

MR. ALGREN: It got in my way.

MISS SCOGGIN: I haven't seen it yet, but I suspect my group will find it.

MR. HAYFORD: And probably the coeds will be reading it instead of what they are told to read by me.

MR. MCBURNEY: We have been talking about the kinds of things people are reading, and the opinion around the table seems to be that we are doing more reading. How do you explain people's reading habits? What are the determining factors? Are they dictated very largely by the interests and tastes of the American public as a whole?

Trends

MR. SPAULDING: Every year until 1949 I have thought that I detected some definite trends in reading and those were followed by the publishers, but I confess that in 1949 I haven't detected a single definite trend. Mr. Algren mentioned some titles a few minutes ago, and those books don't seem to point out any trend. He mentioned that there is little to distinguish the fiction and the non-fiction. That in itself might be a trend. We do classify books in our library by fiction and non-fiction and now we are finding it exceedingly difficult to do so; we are getting our history sometimes through the biographical novel. Even that isn't new, because I learned a lot of history by reading Henty when I was a boy.

MR. MCBURNEY: What influences reading habits? Do you think the writers determine what the people will read, or does the public determine what the authors write?

MR. HAYFORD: To some extent Mr. Algren's experience with *Flair* tells us that. It is what gets in our way to some extent.

MR. SPAULDING: Now we come to the important thing of distribution. I mentioned Erle Stanley Gardner's books. The reason they are being read is that people can pick them up at every chain store counter and every drug store. The better books in the general distribution aren't as readily obtainable as the books that are put up by the racket publisher.

MR. ALGREN: I suspect that reading

habits, if they are not designed, they are at least guided chiefly by the promotion department. I think they consider what the public likes pretty much but the promotion department decides when it is time for them to have it.

MISS SCOGGIN: I'll wager in the case of books that are sold for 25c that no book is published for 25c before the promotion department has pretty well approved it.

MR. HAYFORD: We do see among the pocketbook editions in railway stations, drug stores and "L" stations a good many of the classic novels of the past twenty years. I am sure they are getting a good circulation.

MR. MCBURNEY: Mr. Algren, do you think the critics have much influence on writing and reading?

Influence of Critics

MR. ALGREN: Well, it is hard to say. Criticism as far as I have been able to observe—if you mean by criticism just book reviewing . . .

MR. MCBURNEY: . . . Book reviews is what I have in mind.

MR. ALGREN: I wonder how much effect it has. I am thinking of an instance last year, of John O'Hara's book *Rage to Live*¹⁹ which was universally considered to be a total flop. When I say "universally" I mean New York, of course. [Laughter] It got some devastating reviews. *The New Yorker* called it a catastrophe, and yet it didn't make a dent because the book went in the best sellers list and it is still there. It must be that readers don't pay the proper amount of attention to New York reviewers.

MR. SPAULDING: To my mind the book clubs have a good deal more influence than the critics. I don't believe the critics loom up nearly as large as they did many years ago. People read book critics, not to find out whether a book is good or bad, but just to know something about the book, and in many cases they read it so they don't have to get the book.

MISS SCOGGIN: Too often people have come to the conclusion that critics advertise instead of criticize.

MR. SPAULDING: And don't a great many of them do that!

MR. MCBURNEY: Do you think radio, television and motion pictures affect the kind of things we read and, as a matter of fact, the amount?

MISS SCOGGIN: They affect the kind of things young people read it is evident, because we know that when books are dramatized on radio or television, or when they are in the motion pictures there is a demand for that book.

MR. ALGREN: Miss Scoggin being in New York perhaps hasn't seen what is at least one good local program and what it does. I am very fond of the television program called, "Kukla, Fran and Ollie" which seems to do as much for the little Americans as *Alice in Wonderland*²⁰ did.

MISS SCOGGIN: I would like to ask, but does it send the little Americans to read books, or take the place of books?

MR. ALGREN: Maybe it sends them out for bubble gum.

Effect of Television

MR. MCBURNEY: Don't you think that television is going to cut down on reading?

MR. HAYFORD: Not in my family.

MR. MCBURNEY: Do you have a television set?

MR. HAYFORD: I have a family. I don't have a television set, but there are two in the neighborhood which serve us just as well. My kids watch television and come home and read their books. They do both.

MISS SCOGGIN: I agree with that. I accept the challenge of television and am not worried about it.

MR. SPAULDING: I believe that most librarians would say the same thing, Miss Scoggin. I keep television around the corner in my community, and there

19. O'HARA, JOHN. *Rage to Live*. New York, Random House, 1949.

20. CARROLL, LEWIS. *Alice's Adventures in Wonderland*, New York, Chanticleer, 1948.

will be a momentary interest, but I think people will stick to books in the long run.

MR. MCBURNEY: What reading habits do you recommend for Mr. and Mrs. America and the little Americans?

MISS SCOGGIN: I speak first to Mr. and Mrs. America. I suggest they read what their little Americans are reading and know what they are reading and why and what they get out of it. Secondly, encourage the little Americans to have an opinion of what they read, why they like it or why they don't like it, and maybe when they grow up they will be critical big Americans.

MR. SPAULDING: How can the little Americans do that where there are no libraries and no book stores?

MISS SCOGGIN: Through their schools, and let's encourage their parents to buy books for the little Americans.

MR. MCBURNEY: Do you have any recommendations for Mr. and Mrs. America, Spaulding?

MR. SPAULDING: No, I don't think I want to do anything to try to change habits. I believe that the reading

habit is something that must go with the individual, and I hate to prescribe for people I have never seen. If anybody comes and talks to me about it I would be glad to make the prescription.

MR. HAYFORD: I think we professors might be better off if we followed this tolerant point of view.

MR. ALGREN: I don't happen to have any little Americans. If I did, Robert Louis Stevenson and "Kukla, Fran and Ollie" would be my suggestions and I wouldn't worry about the rest of it.

MISS SCOGGIN: There are many, many good books for little Americans that have been written since Robert Louis Stevenson, and Mr. and Mrs. America shouldn't think the only good books were the books they read when they were children.

MR. MCBURNEY: In conclusion, may I say that this is our fourth annual discussion of the question, "What is America Reading?" I wish again to thank the American Library Association for their interest in this discussion and their help with it.

Suggested Readings

Compiled by Barbara Wynn, Assistant,
Reference Department, Deering
Library, Northwestern University



Nation 169:553-6, D. 3, '49. "Books of 1949: a Selected List."

Classified under such headings as war, peace, economics, science, etc.

Nation 169:581-2, D. 10, '49.

A continuation of the above, covering belles-lettres, the arts, and literary biography.

Newsweek 34:92+, D. 12, '49. "Year's Books."

A general discussion with a list of the best books of the year.

Saturday Review of Literature 32:5-7+, D. 31, '49. "Literary Summing Up: 1949 Ivory Tower and Publishers' Row." K. SCHRIFTGLESSER.

Considers 1949 the best year, literarily speaking, since the end of the war. Although writing did not "rise to great heights, neither did it sink below the level of competent achievement."

Time 54:95-9, D. 19, '49 "Year in Books."

Declares that fiction in 1949 "leavened its cynicism with compassion," while the skepticism of non-fiction was "tempered with American optimism."

FIFTY NOTABLE BOOKS OF 1949

Approved by the Executive Board of the Public Libraries Division, American Library Association

- ALLEN, FREDERICK LEWIS. *The Great Pierpont Morgan*. New York, Harper, 1949.
- ARNOLD, HENRY HARLEY. *Global Mission*. New York, Harper, 1949.
- ARNOW, HARRIETTE. *Hunter's Horn*. New York, Macmillan, 1949.
- ASCH, SHALOM. *Mary*. New York, Putnam's Sons, 1949.
- BARR, STRINGFELLOW. *The Pilgrimage of Western Man*. New York, Harcourt, Brace & Co., Inc., 1949.
- BEEBE, CHARLES WILLIAM. *High Jungle*. New York, Duell, Sloan & Pearce, Inc., 1949.
- BELL, BERNARD IDDINGS. *Crisis in Education*. New York, Whittlesey House, 1949.
- BEMIS, SAMUEL FLAGG. *John Quincy Adams and the Foundations of American Foreign Policy*. New York, Alfred A. Knopf, Inc., 1949.
- BLANSHARD, PAUL. *American Freedom and Catholic Power*. New York, America Press, 1949.
- BROWN, LLOYD ARNOLD. *The Story of Maps*. Boston, Little, Brown and Co., 1949.
- BUSH, VANNEVAR. *Modern Arms and Free Men*. New York, Simon and Schuster, 1949.
- CARR, JOHN DICKSON. *The Life of Sir Arthur Conan Doyle*. New York, Harper & Brothers, 1949.
- CHAPMAN, FREDERICK SPENCER. *The Jungle Is Neutral*. London, Chatto & Windus, 1949.
- CHURCHILL, WINSTON LEONARD SPENCER. *Their Finest Hour*. Boston, (and New York) Houghton-Mifflin Co., 1949.
- CLARK, WALTER VAN TILBURG. *The Track of the Cat*. New York, Random House, 1949.
- DEUTSCHER, ISAAC. *Stalin*. New York, Oxford University Press, 1949.
- DULLES, FOSTER RHEA. *Labor in America*. New York, Crowell, 1949.
- FRAZIER, EDWARD FRANKLIN. *The Negro in the United States*. New York, Macmillan, 1949.
- FROST, ROBERT. *Complete Poems of Robert Frost*, 1949. New York, Holt, 1949.
- GUNTHER, JOHN. *Behind the Curtain*. New York, Harper, 1949.
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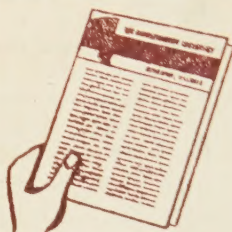
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